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# ENG 4905-001: From Picture Books to Graphic Novel

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English 4905 (01): Summer 2012

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## Topics in Youth Literature: **From Picture Books to Graphic Novel**

M-T-W-R 3:00 – 4:45 in Coleman Hall 3290

### **TEXTBOOKS and Secondary Works**

*Essentials of Children's Literature* (7<sup>th</sup> ed.), eds. Lynch-Brown, Tomlinson, Short

*Picture This: How Pictures Work*, Molly Bang

*A Caldecott Celebration*, Leonard Marcus

xeroxed chapters of *From Cover to Cover* (rev. ed.), Kathleen Horning

+ readings from *Horn Book Magazine* & other professional or scholarly sources

### **TRADE BOOKS: Primary Works**

#### ***Picture Books, "Chapter Books" & Graphic Narratives* (in *chronological* order)**

1962 *The Snowy Day* (Ezra Jack Keats)

1963 *Where the Wild Things Are* (Maurice Sendak)

1972 *Frog and Toad Together* (Arnold Lobel)

1975 *Why Mosquitoes Buzz in People's Ears* (Verna Aardema;  
Leo & Diane Dillon, illus.)

1982 *Sam's Cookie* (Barbro Lindgren; Eva Erickson, illus.)

1989 *The True Story of the Three Pigs* (Jon Scieszka; Lane Smith, illus.)

1991 *Tuesday* (David Weisner)

2005 *Daisy Cutter: The Last Train* (Kazu Kibuishi)

2005 *Baby Mouse: Queen of the World* (Jennifer Holm & Matthew Holm)

2007 *The Invention of Hugo Cabret* (Brian Selznik)

2007 *The Arrival* (Shaun Tan)

2010 *We Are in a Book!* (Mo Willems)

+

Self-Selected Books

### Learning Goals

- Appreciation of the **range** of classic and contemporary picture books, chapter books and graphic narratives written or published for children and young adults
- Awareness and understanding of **historical developments** related to youth literature and the **social** and **cultural contexts** in which it has been produced
- Familiarity with the defining characteristics and conventional elements of major **genre** and common **sub-genre** of traditional and contemporary youth literature
- Familiarity with the characteristics and elements of conventional **formats** of youth literature, including picture book, "chapter book," and graphic narrative
- Awareness of the interaction of **oral, textual, visual, literary and narrative elements** in works of youth literature in these various genre and formats
- Understanding and appropriate use of the **terminology** used by professionals to describe, analyze and evaluate youth texts in various genre and formats
- Development and application of **criteria for evaluation** that encompasses literary qualities, appeal, developmental appropriateness, ideology, cultural authority, rhetorical purposes, and potential uses (instruction, entertainment)
- Awareness of the **strategies** by which authors and illustrators accommodate the developing abilities, interests, identities and desires of their intended audiences
- Production of **close, critical readings** that illuminate specific choices made by authors and illustrators in light of their rhetorical goals and artistic purposes
- Exploration of **issues** and **controversies** in youth literature from a variety of perspectives: professional, personal, political, practical, philosophical
- Familiarity with print and electronic **resources** available to scholars of youth literature and professionals in fields such as Education, English, Library & Information Science, including book reviews and review journals, specialized reference books, databases, web-sites, blogs, and scholarly books and journals
- **Synthesis** of research on some issue or aspect of our topic that interests you

**Points**

Five Minute Book Talk	75 points
Research Resource Presentation	75 points
Reading Log + Mid-Term Response	150 points
Participation at Mid-Term	50 points
Reading Log + End-of-Semester Response	150 points
Participation at End (discussion, group work, attendance)	100 points
Final Project (includes annotated bibliography)	
Undergraduate	300 points
Graduate	400 points

**Grades**      A = 91% and above      B = 81%, etc.

**Responsibilities & Policies**

- 1.) Keep in touch! If you are experiencing difficulties, contact me as soon as possible.
- 2.) Attendance counts. If you have more than 1 *un*-excused absence, you lose 50 points.
- 3.) **Plagiarism** is a serious academic offense and a breach of professional ethics. You are plagiarizing if you take *all or part of someone else's wording, ideas or visuals* for use in your own work (written, oral, visual) without identifying and giving credit to the source. You will not receive a grade for an assignment—or this class—until improperly formatted citations or “plagiaphrases” have been regularized. For more serious incidents of missing or misleading documentation, you could receive a failing grade for the assignment or this course, and other university penalties imposed by the Office of Student Standards. I report all cases of plagiarism.

A **Writing Center** consultant can help you quote, paraphrase, summarize, integrate, or cite primary and secondary sources. Or you might just want to talk to someone about your writing-in-progress. The Writing Center will be open **Monday - Thursday 9 - 3** during most of the summer session. Drop by (**Coleman Hall 3110**) or call for an appointment (**581.5929**) at any point in the writing process.

- 4.) Consult the latest version of the *MLA Handbook* (7<sup>th</sup> ed.) or *APA Publication Manual* for the layout of your paper and the format of documentation on your Works Cited (MLA) or References (APA) page and in-text citations.
- 5.) Students with documented disabilities should contact the Office of Disability Services (581-6583) so we can work out appropriate accommodations.
- 6.) You must complete all major assignments to pass this course.

**Library Hours: Summer Session**

Monday -Thursday	8:00 a.m. - 10:00 p.m.
Friday	8:00 a.m. - 5:00 p.m.
Saturday	9:00 a.m. - 5:00 p.m.
Sunday	2:00 p.m. - 10:00 p.m.

**Reading Log** ~ Most days you will be asked to write about the assigned readings *before* class, and you will often be asked to do some writing *in class*—or I might ask you to capture your second thoughts at the *end* of class. In this informal “discovery writing” you can collect your thoughts, articulate observations and questions, practice “close reading” of details, and develop your ideas so you can contribute to group work and class discussion productively.

To take advantage of this opportunity, you need to be an active, engaged reader, identifying pages or passages that strike you as interesting and marking them with sticky notes and/or adding (clearly labeled) “Reading Notes” to your log. At mid-term, you will write a formal commentary on what you have learned thus far, using these log entries and notes as a base. Your Log will receive a score at mid-term and at the end of the semester based on *completeness* (beware of substantial deductions for missing entries), evidence of *active reading* and effective *preparation* for class, and the overall *productiveness* of your responses. Solid entries demonstrate attention to *detail* and awareness of *concepts, terms, and ideas* in our textbooks and other available secondary resources. Productive entries also articulate *connections* between primary and secondary texts, and demonstrate *evolution* as you revisit the big picture ideas that are interesting or relevant to you over the course of the semester.

**Note:** you can make **additions** to your in-class writing after class if you want to develop or spell out your ideas more fully or add “second thoughts” after class. **Do NOT re-write** your original entry; just leave blank pages and *label* your additions or second thoughts clearly.

**Book Talk** ~ A focused (5 minute) explanation + demonstration of key features of a recent picture book or graphic narrative that contributes to our understanding of how these work.

**Research Presentation** ~ A focused (5-10 minute) explanation + demonstration of the key ideas in a journal article, book chapter or electronic resource that has rocked your world.

**Participation: Group Work and Contributions to Class Discussion** ~ Regular *attendance* is, of course, the minimum requirement, and *courtesy* is a necessary feature of participation. But the foundation for truly productive participation is intellectual *engagement* with the texts and content of the course and solid *preparation* for class meetings. Beyond that, you will be rewarded for contributing to an *atmosphere* in which people are comfortable saying what they think, and comfortable *re-thinking* what they have said. There are different styles of “participation,” but we will do a lot of work in groups, so it will be necessary for you to contribute information and ideas during discussions of picture books & graphic narratives as we develop—collaboratively—an understanding of how these literary works work.

**Final Project** ~ Your final project should focus on an issue that is interesting and important to you as a student/scholar, educator, professional, or writer. You will create a context for your own work through references to *secondary resources*—reference books, review journals, articles (or chapters) in professional or scholarly journals (or books), or web resources—and analysis of *at least three primary works*. With my help, you will shape and select your topic/approach, texts, and the form your project will take, which should be appropriate to your intended audience, and should include an extended piece of expository writing that provides both information and analysis (including “close reading”), such as a rationale, critical essay, literature review, introduction, or narrative. You may also include elements in other forms such as a unit plan, power point, annotated bibliography of primary works, poster. You must include a properly formatted Works Cited or References page for the expository element and appropriate documentation for citations in other forms.